MUSI 317/001: Music Theory for Non-Majors I, Matt Lammers
MWF 2:00 - 2:50
Shepherd School of Music (Alice Pratt Brown Hall) 1404
Office Hours by Appointment: matt.s.lammers@gmail.com

TEXTBOOK NOTE: ASSIGNMENTS ARE ACCESSIBLE IN BOTH A HARD COPY OF THE WORKBOOK AND ONLINE THROUGH THE TEXTBOOK'S ACCESS CARD. IF YOU PURCHASE THE TEXTBOOK WITH ACCESS CARD INCLUDED AND WOULD PREFER TO COMPLETE THEN PRINT ASSIGNMENTS FROM THE ONLINE WORKBOOK, YOU DO NOT NEED TO PURCHASE A HARD COPY OF THE WORKBOOK. IF YOU PURCHASE A SECONDHAND COPY OF THE TEXTBOOK WITHOUT ACCESS CARD, YOU MUST PURCHASE A NEW/EMPTY HARD COPY OF THE WORKBOOK.

Textbook with Access Card: *Musician's Guide to Theory and Analysis* (3rd edition), Clendinning and Marvin. ISBN: 9780393263053

Workbook: *Musician's Guide to Theory and Analysis (Workbook)* (3rd edition), Clendinning and Marvin. ISBN: 9780393264623

SYLLABUS

Course Objectives

This course will give you the analytical tools, vocabulary, and experience to appreciate, discuss, and write about detailed structural and expressive observations in Western classical and popular music. You will learn to recognize and draw analytical conclusions from the nuts and bolts of harmony, rhythm, form, and phrase through an understanding of their construction and function. More importantly, you will also apply your understanding of these topics to a wide variety of scores and recordings, synthesizing your own explanations and interpretations of the rhetoric and narratives composers create.

Recommended Prior Knowledge

Students in this course are expected to have already mastered fluently the seven rudiments of music reading bulleted here. Because I will teach under the assumption that you can use these terms and concepts fluently, with only minimal time spent on them during the first week of classes, I've included guidance for review of unfamiliar concepts below.

- Reading pitches in the four most commonly used clefs (treble, bass, alto, and tenor)
- Identifying pitches by sight on the piano/keyboard
- The function of sharp, flat, and natural signs in key signatures and as accidentals
- Symbols and terms for frequently used dynamics (ex: *forte*, abbreviated as an *f*, means to play strongly)

- Tempo and frequently used indications (ex: *allegro* indicates a quick, lively tempo)
- Reading rhythm in frequently used simple and compound time signatures (4/4 and 12/8, 3/4 and 9/8, 2/4 and 6/8, and 2/2)
- Names of and relationships between note durations (ex: quarter notes and quarter rests have the same duration as two eighth notes/rests or four sixteenth notes/rests)

Chapter 1 (up to "Style Periods"), Chapter 2 (up to "Slurs and Ties"), and Chapter 4 (up to "Syncopation") in the textbook cover all of these concepts. I recommend using the e-book, if possible, so you can complete the exercises in the textbook chapters while receiving feedback and corrections as you read. The correlating print and online workbook exercises are an additional, more thorough assessment of your understanding. Please feel free to reach me by email (matt.s.lammers@gmail.com) before classes begin with questions or for clarification.

Grading

Participation in Class: 15%
Workbook Assignments: 20%
Analysis Assignments: 25%
Concert Attendance Assignments: 15%
Final Analysis Project: 25%
THERE IS NO FINAL EXAM – FLY, BE FREE

Assignment Policies

Both workbook and prose assignments will be submitted at the beginning of class on the due date, in **hard copy form.** Late or digital assignments (without prior permission) will not be accepted for credit, though I will gladly review them if you'd like feedback.

Workbook Assignments

These will comprise the majority of your homework and will be announced at the end of class, instead of through Canvas, because we will inevitably cover more or fewer topics in a day than expected. These will assess your understanding of the concepts addressed in class on the most basic level before they're required on a more in-depth level in the analysis assignments and final project.

Analysis Assignments

These will serve as (approximately) biweekly applications of the material covered in class and workbook assignments, as well as stepping stones to your final analysis project. I will provide a series of prompts, a score, and a recording. Using the prompts as a guide, you will mark up the score with observations and write 2-3 pages developing them into a discussion of how the composer used those elements to create an expressive or narrative effect. **In class I will mention vocabulary/concepts that are required as part of your discussion.**

SOME TIPS: Analysis is the interpretation of observations, not a description of what's on the page. Correct observations in the score are important, but a high-scoring prose analysis must compellingly describe their role in your big picture view of the passage's impact. In addition, analysis should never include value judgments. Describe to me what you hear, how it works, and include the effect it has on you as a listener. Don't waste words trying to convince me the music is good or bad; your analysis will speak for itself.

Concert Attendance Assignments: Due Last Day of Classes (12/6/19)

Over the course of the semester you will attend two concerts and write 2-3 pages about each. These should be classical music concerts, so please ask if you have any questions about a particular event meeting this guideline. Topics for discussion in your prose might include concepts from class you recognize in the performance, observations about the performers and the decisions they made, thoughts about the effectiveness of the concertgoing experience provided for you, and any other fascinating or troubling aspects that strike you. **You must also provide a hard copy of the concert program in order to receive credit.**

Near the beginning of the semester I will provide you with a list of recommended concerts and highlight those I plan to attend or in which I'll be performing. If a group of you (let's say five or more) attend a concert I attend and give me notice, we can meet together after the performance for a group discussion about your experiences and observations. **This would count in lieu of the written assignment.**

Final Analysis Project: Due 12/13/19 at Midnight

This project will be the culmination of your analysis assignments. Formatted the same as the analysis assignments, you will be given an entire movement TBD to analyze (using the score and 5-7 pages of prose) with all the musical elements we'll have studied at your disposal. **Your final project will be submitted by email: matt.s.lammers@gmail.com**

Attendance Policy

While I will not take role, attending every class will be essential to your success in this course. The key vocabulary required in your prose assignments will be revealed and explored constantly, new concepts and assignments not listed on Canvas will be given daily, and I will only accept assignments for credit on time and in hand (without prior permission). The participation grade also depends on your presence in class.

Syllabus Change Policy

This syllabus is only a guide for the course and is subject to change with advanced notice.

Disability Support Services

If you have a documented disability or other condition that may affect academic performance you should: 1) make sure this documentation is on file with Disability Support Services (Allen Center, Room 111 / adarice@rice.edu / x5841) to determine the accommodations you need; and 2) talk with me to discuss your accommodation needs.

Rice Honor Code

In this course, all students will be held to the standards of the Rice Honor Code, a code that you pledged to honor when you matriculated at this institution. If you are unfamiliar with the details of this code and how it is administered, you should consult the Honor System Handbook at http://honor.rice.edu/honor-system-handbook/. This handbook outlines the University's expectations for the integrity of your academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process.

Course Outline

Week 1 (8/26, 8/28, 8/30): Survey of Style Periods, Intro to Intervals and Triads
Week 2 (**Labor Day Off**, 9/4, 9/6): Advanced Rhythm
Week 3 (9/9, 9/11, 9/13): Keys, Intervals, Triads, Figured Bass I
Week 4 (9/16, 9/18, 9/20): 7^{th} Chords, Figured Bass II
Week 5 (9/23, 9/25, 9/27): Counterpoint, Non-Chord Tones
Week 6 (9/30, 10/2, 10/4): Chord Progressions, The Dominant
Week 7 (10/7, 10/9, 10/11): Cadences, Phrases
Week 8 (**Fall Break Off**, 10/16, 10/18): Periodicity, Mode Mixture
Week 9 (10/21, 10/23, 10/25): Augmented Sixth Chords, The Neapolitan, Secondary Dominants
Week 10 (10/28, 10/30, 11/1): Tonicization, Intro to Modulation
Week 11 (11/4, 11/6, 11/8): Modulation
Week 12 (11/11, 11/13, 11/15): Sonata Form
Week 13 (11/18, 11/20, 11/22): Genre and Form
Week 14 (11/25, 11/27, **Thanksgiving Break Off**): Non-Diatonic Pitch Collections
Week 15 (12/2, 12/4, 12/6): Other Forms, Other Analytical Techniques